



Annual Newsletter
2015 - 2016

The last decades have witnessed a transformation in the field of art history and in our faculty. Art history has come to recognize the need to account for visual and material culture more broadly and also to extend its inquiry geographically, displacing Europe as its center. Partly this shift is intellectual and political; partly it is generational.

Since I arrived here in 1995 I have witnessed the retirement of five stellar senior professors who have been immensely influential: Michael Baxandall, T.J. Clark, Loren Partridge, Anne Wagner, and Joanna Williams. Our response as a department has been to embrace change and to hire young, exceptionally talented scholars and teachers and also to expand beyond our traditional emphasis on European, American, and Asian Art. In the last four years, we have appointed brilliant young scholars of South Asian art (Sugata Ray), Precolumbian and Latin American art (Lisa Trever), Global Modernism with an emphasis on the art of the Middle East (Anneka Lenssen), American art (Lauren Kroiz), and most recently Italian art (Henrike Lange). Top departments in the History of Art have been inspired by our willingness to imagine a different field as we rebuilt our department and maintain its recognition as one of the best art history programs in the world.

Amazingly we have managed to make these changes even as the university and our department have faced serious financial challenges. We face further substantive budget cuts this coming year. We hope you will consider supporting our department in whatever ways you can.

*Darcy Grimaldo Grigsby
Acting Chair, 2014–15*



Darcy Grimaldo Grigsby and students in a seminar co-taught with Lisa Trever in the Bancroft Library. Photograph by Lisa Trever

Professor Grigsby Honored

Darcy Grimaldo Grigsby has been named Richard and Rhoda Goldman Distinguished Professor in the Arts and Humanities. This highly competitive, five-year appointment is awarded for “excellence in scholarship and commitment to the University’s teaching mission.” We congratulate Professor Grigsby on this tremendous honor! Her latest book, *Enduring Truths: Sojourner’s Shadows and Substance*, was published in fall 2015 by University of Chicago Press. An exhibition of her gift of Civil War cartes de visite to the Berkeley Art Museum, *Sojourner Truth, Photography, and the Fight Against Slavery*, will be on display at the museum from July 27 until October 23, 2016.

What a pleasure to extend this greeting to alumni, students, and friends of the Department of History of Art! I do so as a visitor myself—as Acting Chair for this academic year and next. From my ongoing orientation sessions, I can attest to the richness of the department as a treasure in the University of California. I am a professor in the Department of Music with one cautious toe in studies of art history as I explored miniature paintings produced in the courts of Mughal India (sixteenth to eighteenth centuries) for evidence of music making (and dance) in a period of great cultural change. The Department of History of Art was welcoming to me then (the 1980s) and again now when it is the department itself that is experiencing change. Warm thanks to Professor Darcy Grimaldo Grigsby who served as Acting Chair for 2014–15 and hearty congratulations to her for being named Goldman Distinguished Professor in the Arts and Humanities of the College of Letter and Science at the end of that year!



Acting Chair Bonnie Wade. Photograph by Julie Wolf

Professor Grigsby’s letter speaks of transformation in the field of art history and in the department’s faculty. The nature of the changes could have been overwhelming—including five retirements of internationally distinguished senior scholars in only two years, but I am learning how magnificently the challenges are being met. How very exciting, for instance, to see the smooth transition to a new curriculum, spearheaded by a group of senior and junior scholars, whose spheres of expertise vary greatly. How inspiring to learn—for another instance—of the plans for the Mellon Exhibition Graduate Seminar whose students will plan and execute the capstone exhibition of the Mellon program, opening in May 2016 in the Bancroft Gallery.

There is much to watch for in the Department this year. We invite you in, and hope that you will not only enjoy what you can learn but also be inspired to contribute to the Department’s work.

*Bonnie C. Wade
Acting Chair, 2015–17*

Events in History of Art in 2015–16 include lectures and workshops on Art History in the Age of Big Data, African-American photography, and the politics of ecology, among other topics. For event listings, please visit arthistory.berkeley.edu/events. The annual Mary C. Stoddard lecture will be delivered by Suzanne Preston Blier, who will speak on “Picasso’s Demoiselles: Africa, Sex, Origins, and Creativity” on April 14, 2016 (see page 5).

To join the History of Art events email list to be notified of events sponsored by the department, please send your request to art_history@berkeley.edu.

*faculty editor: Lisa Trever
editor & designer: John McChesney-Young
cover design: Julie Wolf
founding editor: Darcy Grimaldo Grigsby*

Front cover: Darcy Grimaldo Grigsby holds one of Sojourner Truth’s carte de visite photographs in her collection that bears the phrase “I Sell the Shadow to Support the Substance.” Photograph by Julie Wolf

Back cover: The ceiling of the Rüstem Pasha Mosque, Istanbul. Photograph by Beate Fricke on the Judith Stronach Travel Seminar to Istanbul (see page 4)

WELCOME HENRIKE C. LANGE

ASSISTANT PROFESSOR OF RENAISSANCE ART AND ARCHITECTURE



Henrike Lange teaching the frescoes from the villa at Boscoreale, now at the Metropolitan Museum of Art, in 2015

The Departments of History of Art and Italian Studies are very happy to announce the latest addition to our faculty: Assistant Professor Henrike Christiane Lange, appointed in the field of Renaissance/Early Modern Visual Culture in the Mediterranean World. Henrike earned her Magister Artium at the University of Hamburg, Germany, and received her doctorate at Yale University. In spring 2015 she filed her dissertation entitled “Relief Effects: Giotto’s Triumph.” Following the example of Michael Baxandall, Henrike bravely addresses the major changes at the beginning of the Italian Renaissance. She detects

a meaningful formal shift that has major implications for questions of matter and illusion, for the framing and staging of the scenes, and for the interaction with the beholder. All of these transformations converge in the specific visual effects of relief.

Lange sees the relief at the center of Renaissance artistic practice and visual thinking about history, power, and meaning. Her dissertation addresses the most famous frescoes in Western art, Giotto’s Arena Chapel in Padua, as they play with the imitation of actual relief sculpture. Probing the ancient Roman roots of Giotto’s project, Henrike relates the chapel’s design formally to the context of specific ancient monuments in Rome and spiritually to the heritage of Augustinian theology, contemporary mysticism, and the context of the First Jubilee of 1300. Her discussion of nineteenth- and twentieth-century historiography raises the theoretical and contemporary stakes of Giotto’s work.

Henrike’s broad vision of historical cultures, of the past’s visions of former pasts, and of the past’s impact upon our present, is marked by an awareness of cultural mobility. Coming from a background of teaching and museum experience in Europe and at the Yale University Art Gallery and the Yale Center for British Art, the premise of her work is that nothing can be studied, or taught, in isolation. Her new, multi-discipline survey at Berkeley delivers a vision of the Italian Renaissance in a Mediterranean and global context for art and literature history.

We are delighted that Henrike Lange is joining us at Berkeley. She will carry forward the department’s extraordinary legacy in Renaissance and early modern culture. We look very much forward to working with her!

Professors Beate Fricke and Todd Olson

The Department Welcomes New Staff Advisors



Angelina Applegate. Photo by Julie Wolf

A new year brings two more new faces to the Department of History of Art offices. We welcome **Angelina Applegate**, as Undergraduate Student Services Advisor, and **Blaine Jones**, as Graduate Student Services Advisor.



Blaine Jones. Photo by Julie Wolf

Angie is a graduate of the Art History program at UC Davis and has a Master’s degree in Counseling from Saint Mary’s College. She has worked in advising at UC Davis and has interned at the de Young Museum.

Blaine has a Bachelor’s degree in Political Economy from UC Berkeley and is currently pursuing a Master’s degree in Student Affairs and Higher Education Administration at the University of San Francisco.

Stop by the offices in 416 Doe Library to say hello!

Stronach Seminar travels to Istanbul



Participants in the Stronach Travel Seminar entering the Gate of Salutation at Topkapı Palace. Photograph by Shivani Sud

In March 2015, graduate students from the Departments of History of Art and History accompanied Professors Diliانا Angelova and Beate Fricke to Istanbul for an intensive, week-long tour of the city's monuments, both ancient and modern. Fueled by generous helpings of lamb köfte and plenty of Turkish coffee, our group journeyed across the city's most historic neighborhoods, from the old Sultanahmet district—home to Hagia Sophia, Topkapı Palace, and the im-

mense Sultan Ahmed Mosque—to the former Italian citadel of Galata (now Beyoğlu) over the Golden Horn.

Our jam-packed itinerary reflected the seminar's vast historical breadth. Technical conversations about Byzantine frescoes at the Chora Monastery were paired with visits to the Istanbul Archaeological Museums, the Sirkeci Terminal along the old Orient Express, and the cemetery of Süleymaniye Mosque, resting place of the Ottoman sultan Suleyman the Magnificent. Exploring these diverse corners of the city's urban fabric brought many of the seminar's key themes into high relief: the city's unique location at the intersection of East and West; the urban and architectural effects of iconoclasm, both Christian and Muslim; the relationship between Byzantine and Ottoman design; trans-Mediterranean



Diliana Angelova discusses a porphyry column in the courtyard of the Süleymaniye Mosque with Beate Fricke and Thadeus Dowad. Photograph by Grace Harpster

travel and trade; and Republican modernization. Student presentations at each site brought the rigor of seminar discussions into lived space, challenging course readings with new observations and witnessing firsthand the indispensability of seeing things at the source.



Graduate students Shivani Sud, Christopher Bonura, and Andrew Griebeler examine a tile on the exterior of the Rüstem Pasha Mosque. Photograph by Thadeus Dowad

Upon their return, participants presented their research projects at a daylong symposium in honor of the seminar's benefactor, **Judith Lee Stronach**. Topics ranged from the liturgical and imperial significance of light in a Hagia Sophia mosaic and the afterlife of colossal Byzantine sculpture in early modern Rome to Ottoman archaeological photography and the bulwark architecture of the aptly-named "Bloody Mary of the Mongols" Church. The various backgrounds and interests of the participating students were palpable, much as they were throughout the course. Both in the classroom and through the Stamboulite streets, this diversity of perspectives lent a special richness to what was promised from the start to be a fascinating exploration of this most significant city.

Thadeus Dowad and Kristen Kido



History of Art graduate student Andrew Sears enjoys tea on the ferry between the European and Asian sides of Istanbul. Photograph by Grace Harpster

THE MARY C. STODDARD LECTURE SERIES



Mary C. Stoddard

The Mary C. Stoddard Lecture Series in History of Art began in 2004, made possible by an endowment given by **Mary Stoddard**. Stoddard received a Bachelor's degree in History of Art from the University of California, Berkeley in 1947. She was a designer, builder and manager of residential properties, and also an art historian, specializing in the decorative arts and in textile conservation. She travelled widely and was very active in the arts world of the Bay Area, including the Hearst Museum, the de Young, and the Asian Art Museum. After her death in 2002, a bequest provided a visiting lectureship in art history with a focus on decorative arts, Islamic arts, and the history of textiles. As the program continues into its second decade, we recognize the far-reaching generosity of Mary Stoddard and thank her family for their annual presence at the prestigious art history lecture series that her endowment makes possible.

On April 14, 2016, **Suzanne Preston Blier** will deliver the next Stoddard Lecture, entitled "Picasso's Demoiselles: Africa, Sex, Origins, and Creativity." Blier is Allen Whitehill Clowes Chair of Fine Arts and of African and African American Studies at Harvard University.

Blier's lecture will also serve as the keynote address for the April 15, 2016 daylong symposium "Difference/Distance: Picturing Race Across Oceans in the Eighteenth and Nineteenth Centuries," organized by Professor Darcy Grimaldo Grigsby and graduate students Kailani Polzak and Thadeus Dowad. For more information, please visit differencedistance.wordpress.com.



Thomas B. F. Cummins, Dumbarton Oaks Professor of Pre-Columbian and Colonial Art at Harvard University, presented the Mary C. Stoddard lecture "Something New and Rare: A Woven Mexican Feather Shield in Defense Against Islam," on February 26, 2015. The lecture was part of Cummins' research project on the movement of objects from the American vice-royalties to Spain in the sixteenth century. The following day, Cummins presented a research seminar in the Department on the subject "Here, There, and Now: Deictics and the Transposition of Orality to Image in Colonial Imagery."

Commencement 2015

The Department of History of Art conferred fifty-six Bachelor of Arts degrees to the Class of 2015 in the ceremony at Zellerbach Playhouse on May 22. Thirteen graduating seniors received honors in the major and the departmental citation was awarded to Charlotte Lisette B. Horber. Five new PhDs in History of Art were hooded in the ceremony: Letha Ch'ien, Will Coleman, Cristin McKnight Sethi, Laura Richard, and Elaine Yau.

The new graduates listened to a commencement address entitled "Refinements of the Wild Wild West" by Dr. Colin Bailey, former director of the Fine Arts Museums of San Francisco and new director of the Morgan Library & Museum in New York. The valedictory address was delivered by Anthony J. Merrill, who called upon his fellow graduates to use their "empathetic eyes" to apply critical skills and humanistic lessons from art history to their lives beyond the university.



New PhDs *Cristin McKnight Sethi, Will Coleman, Elaine Yau, Letha Ch'ien, and Laura Richard*. Photograph by *Julie Wolf*

PROFILES OF UNDERGRADUATE ALUMNAE

We are proud to share news from two of our alumnae who have used their backgrounds in art history to achieve success in new fields.



Rue Mapp appears with President Bill Clinton at the National Wildlife Federation's Conservation Awards and Gala Event on April 30, 2014 in Washington, D.C.



Maura Sullivan in Chicago during the LSA Summer Institute in 2015. Photograph by fellow Berkeley alumna and institute participant Jessica Lopez-Espino

Rue Mapp (BA 2009) is the founder and CEO of OutdoorAfro (outdoorafro.com), an organization dedicated to creating communities, events, and partnerships that support diverse participation in the Great Outdoors. The organization works to reconnect African-Americans with natural spaces and one another through recreational activities. In explaining her inspiration for the organization, Rue credits Margaretta Lovell and Joe McBride's class "The American Forest, Its Ecology, History, and Representation," a course about the power of images to change behavior and affect public policy. In that course, students had firsthand experiences of forested places like Yosemite and occupied the positions of the artists they studied. In art history at Berkeley, Rue discovered the efficacy of visual representation to communicate in ways that are relatable regardless of literacy. She has applied this knowledge to her organization's use of social media. Rue has been honored on the Berkeley Wall of Fame and has twice been invited to the White House for discussions ranging from land use policy to childhood obesity. She is now exploring the possible intersections between the Wilderness Act and the Civil Rights Act. We are pleased to announce that Rue Mapp will be our 2016 commencement speaker.

Maura Sullivan (BA 2012) focused her studies at Berkeley on ancient and twentieth-century art history, including classes on Roman wall painting, temples in India, Mesopotamian art, the history of exhibitions, and conceptual and performance art. She credits art history with helping her to become more interested in the art of her tribal community of the Chumash people of the greater Santa Barbara area. This interest led to a double major in Native American Studies. Since graduating from Berkeley, Maura has been involved with her tribal council of the Coastal Band of the Chumash Nation. In July 2015, she attended the Linguistic Society of America (LSA) Summer Institute at the University of Chicago and was the inaugural recipient of the Ivan Sag Fellowship. She is an active participant in the Breath of Life Language Restoration Workshops in Berkeley and at the national level in Washington, D.C. Maura is now weighing options for graduate study in linguistics in order to delve deeper into the academic field and continue revitalization work with her own language of Šmuwīč (Chumash).

Diversifying the Curriculum: New Course on African Art

In spring 2016, lecturer **Ivy Mills** will offer a new lower division course on African visual culture. Ivy earned her PhD in African Diaspora Studies at UC Berkeley and spent four years teaching and conducting research in Senegal. Rather than follow a master chronology and single narrative, this course will investigate a range of aesthetic traditions and movements across sub-Saharan Africa that are meaningfully reinvigorated in contemporary artistic production and popular visual culture.

*Fabrice Monteiro, The Prophecy #1,
Lambda C-Print on dibond, 2013*



H.ART

The **History of Art Undergraduate Student Association (H.ART)** is an official campus group that exists to serve the interests of the department's majors and minors. The association has compiled an internship directory, hosted a student-faculty brunch, sponsored lunchtime talks with faculty and graduate students, and organized career seminars. All undergraduates are invited to participate in this student-run association. For more information and current event listings, find H.ART online at facebook.com/groups/hartuch.

GRADUATE NEWS

GRADUATE STUDENT PROFILES GO ONLINE!

For updates and individual bios of the graduate students in History of Art, please visit their page at our website: arthistory.berkeley.edu/people/graduate-students/101116-current.



Graduate students Mary Lewine, Kappy Mintie, and Andrew Sears. Photograph by Julie Wolf



New graduate students Yessica Porras, Verónica Muñoz-Nájar, Rebecca Levitan, Jess Bailey, Stephanie Hohlios, and E. C. Feiss with Acting Chair Bonnie Wade (center). Photograph by Julie Wolf

GRADUATE STUDENT WORKING GROUPS

Graduate students in History of Art are leaders and members of five campus-wide Working Groups sponsored by the Townsend Center for the Humanities: Asian Art and Visual Cultures; Contemporary Art; Latin American Art and Literature (formerly Colonial Latin American Art, Literature, and Visual Culture); Mobilities and Materialities of the Early Modern World; and a new group launched by Miriam Said and Amanda Guzman (Anthropology) called Objects in the World. Information and upcoming events are found online at <http://townsendcenter.berkeley.edu/programs/working-groups>

COMMUNITY OUTREACH: SAN QUENTIN

In spring 2015, graduate students Matt Culler and Grace Harpster helped co-teach an art history survey course for the Prison University Project (PUP) at San Quentin, the state's only program that provides inmates the opportunity to earn a college degree while incarcerated. Both teachers were impressed by their students: Grace proclaims that "they have all been a joy to work with and learn from," and Matt found them "beyond attentive and invested." The Berkeley students also agree that teaching for PUP is a rewarding and rich way to give back to the state that has given them the opportunity to study at such a great public institution.

Caty Telfair

MELLON CURATORIAL PREPAREDNESS AND OBJECT-BASED LEARNING AT BERKELEY

2014–15 was the second year of the Mellon Foundation grant to encourage object-based teaching, learning, and curatorial training for PhD students. Professors Patricia Berger and Margaretta Lovell taught the Material Culture seminar and did extensive groundwork for the 2016 exhibition that students will curate as an outcome of a two-semester graduate seminar on Berkeley's vast collections.

The Mellon grant provided site-study add-ons for three graduate seminars in 2014–15: Sugata Ray's seminar's visit to San Francisco to experience the South Asian Radical History Walking Tour; Julia Bryan-Wilson's "Feminist and Queer Theories of Art" seminar's trip to Los Angeles and studio visit with multimedia artist Miranda July; and Anneka Lenssen's seminar's trip to visit the Wende Museum, also in Los Angeles. In 2015–16 Andrew Stewart and Julia Bryan-Wilson will also take their graduate seminars to visit Los Angeles collections with support from the Mellon program.

One of the most exciting dimensions of the Mellon project is the semester-long curatorial internships negotiated with flagship institutions that enable History of Art graduate students to work with curators in their areas of specialization. The 2014–15 Mellon Interns were Sasha Rossman (Early Modern works on paper, The Metropolitan Museum) and Kappy Mintie (American photography, Amon Carter Museum). In 2015–16, Emma Silverman will be at LACMA, Elizabeth McFadden will go to the Fashion Institute of Technology, Jessica Stair will work in the Hearst Museum, and Elaine Yau will be in the Pictorial Collection of the Bancroft Library.

Margaretta Lovell and Patricia Berger

FACULTY NOTES



Diliana Angelova with the Stronach travel seminar students in front of the Church of Hagia Eirene, Istanbul. Photograph by Beate Fricke

Diliana Angelova | Assistant Professor of Early Christian and Byzantine Art

Diliana Angelova had a busy 2014–15. In the fall, she co-taught the ancient and medieval portion of the introductory survey with Andy Stewart. In the spring semester, she had another talented group of undergraduates in her seminar on art and love. Thanks to the continued generosity of Ray Lifchez, benefactor extraordinaire of the Judith Stronach Travel Seminar, she and Beate Fricke took eight graduate students for a week to Istanbul to study onsite the city’s ancient history. Most importantly, Diliana spent the year finalizing her book manuscript for University of California Press. *Sacred Founders: Women, Men, and Gods in the Discourse of Imperial Founding: Rome through Early Byzantium* was published in September 2015.

Patricia Berger | Professor of Chinese Art



Pat Berger (second from left) with the Mellon Workshop and museum staff in storage at the Asian Art Museum, June 2015. Photograph courtesy of the Asian Art Museum

Pat Berger spent 2014–15 working on two separate Mellon projects. The three-year Mellon Graduate Study in Curatorial Preparedness and Object-Based Learning Initiative (see page 7) was in its second year and Pat joined Margaretta Lovell to teach the program’s second seminar in Material Culture. This coming year will mark the culmination of the grant in a graduate student-organized exhibition in the Bancroft Library Gallery. Drawn from Berkeley’s immense collections of objects, *The Papyrus in the Crocodile: 150 Years of Exploration, Excavation and Collecting at Berkeley* (or simply *Berkeley Collects!*) celebrates 150 years of the University’s history as a major repository of art and things. Pat also continued as a faculty adviser to the Freer-

Sackler Gallery’s Mellon Object Workshops project, which supports weeklong workshops each year in museum collections of Chinese art. The highlight of Pat’s year was a seminar, “Human Rights in the Arts of Modern China,” designed to coincide with the dissident Chinese artist Ai Weiwei’s *@Large* exhibition on Alcatraz Island. Pat also served on the Academic Senate’s Budget and Interdepartmental Relations Committee, and, with the leadership of her former student Dr. Uranchimeg Tsultem, helped expedite the soon-to-be-realized Mongolian Initiative at the Institute of East Asian Studies.

Julia Bryan-Wilson | Associate Professor of Modern and Contemporary Art

Thanks to a Townsend Center for the Humanities Associate Professor Fellowship for 2014–15, Julia Bryan-Wilson completed her book manuscript on recent textiles. She also published a number of essays in *Afterall*, *October*, and for *White Cube/London*; reviews for *Artforum* and *Bookforum*, and an interview with Hal Fischer in *Aperture* magazine. She delivered a number of invited lectures in Pennsylvania, Spain, Chicago, New York, and Birmingham (UK). She convened



Students from Julia Bryan-Wilson’s performance art class reinterpret Lotty Rosenfeld’s *A Mile of Crosses on the Pavement* (1979–84) as a protest against the murder of the 43 missing students in Ayotzinapa, Mexico.

a colloquium With Tavia Nyong’o at the Clark Art Institute on “performance and its materials.” Julia taught two courses: a history of performance art lecture that included inventive re-

performances by undergrads, and a seminar on feminist and queer theory that brought together extraordinary graduate students from across campus and culminated in a trip to LA. In May she was honored to be designated a finalist for the international Absolut Art Writer Award.

Whitney Davis | George C. and Helen N. Pardee Professor of Ancient and Modern Art

This past year, Whitney Davis published articles on Heidegger and Panofsky; concepts of visual culture; scale in ancient Egyptian depiction; and Michael Baxandall. In addition, he contributed an essay to the exhibition of the late conceptual artist On Kawara at the Gug-



Whitney Davis and Julie Wolf, *Blue Fantasy of the Pantheon*, digital print, 2014; artwork to illustrate Whitney’s lecture on Freud’s archaeology of the mind at Cambridge University in February 2015

genheim. A major project also came to fruition: after nearly five years of work, Oxford published the second edition of the *Encyclopedia of Aesthetics* (in six volumes), for which Whitney served as one of six Senior Editors. He gave invited lectures at the universities of Cambridge, Edinburgh, Essex, London, Oxford, Warwick, and York in the UK, and finished out the year by delivering the keynote at a conference in honor of David Summers at the University of Virginia. In October 2014 as a guest of the Power Institute, Whitney gave lectures and seminars in Sydney, Melbourne and Brisbane. In spring 2015, he and five other North American art historians finished a report for the Mellon Foundation on doctoral education in art history, archaeology, and conservation in the United States. In 2015–16, Whitney is on leave, planning to finish the second and third volumes of a trilogy on the general theory of visual culture.

Beate Fricke | Associate Professor of Medieval Art



Beate Fricke was busy this year revising the manuscript of her second book, *Beautiful Genesis: Creation and Procreation in Medieval Art* and delighting in the publication of a co-edited volume, *The Public in the Picture: Involving the Beholder in Antique, Islamic, Byzantine, Western Medieval and Renaissance Art*, and the translation of her first book, *Fallen Idols, Risen Saints: Sainte Foy of Conques and the Revival of Monumental Sculpture in Medieval Art*. Beate traveled to Austria with her graduate students Andrew Griebeler and Andrew Sears. and travelled elsewhere in Europe as well. During the academic year, she gave lectures in Valencia, Berlin, and Kalamazoo. Together with Finbarr Barry Flood, she was awarded the Collaborative Research Fellowship from the ACLS for her project, “Object Histories: Flotsam as Early Globalism.”

Beate Fricke in Malbork, Poland. Photograph by Andrew Sears

Darcy Grimaldo Grigsby | Goldman Distinguished Professor in the Arts and Humanities. European and American Art since 1700



Darcy Grigsby lecturing on sixteenth-century religious art to high school students at the Oakland School for the Arts. Photograph by Wilgens Pierre Grigsby-Olson

What a year! Somehow Darcy Grigsby managed to complete four articles and a book, *Enduring Truths. Sojourner’s Shadows and Substance* (University of Chicago Press) and serve as Acting Chair for the department. She donated her American Civil War photography collection to the Berkeley Art Museum to be exhibited in fall 2016.

She was energized by two wonderful, co-taught seminars: one with Lisa Trever on the French nineteenth-century photographer Désiré Charnay in Mexico; and another with Todd Olson on the nineteenth-century French caricaturist Honoré Daumier, in the wake of the murder of cartoonists in Paris. She gave talks at the Getty, UC Berkeley, and in Berlin, and instituted a Faculty Brown Bag series in which she presented new work on Mount Rushmore. At the end of the year she received the stunning news that she had been named the Richard and Rhoda Goldman Distinguished Professor in the Arts and Humanities.

Christopher Hallett | Professor of Roman Art

In 2014–15 Chris Hallett was on sabbatical, first at the Getty and then at LMU-Munich. In the fall he delivered public lectures at the Getty Villa and the Cotsen Institute at UCLA. In the spring he gave “The Berkeley Lecture” at the Center for Advanced Study of LMU-Munich with his Austrian colleague from the Aphrodisias excavation, Ursula Quatember. Chris was on the steering committee for the Getty exhibition *Power and Pathos: Bronze Sculpture of the Hellenistic World*, which opened at the Palazzo Strozzi in Florence in March 2015. He contributed an essay entitled “Looking Back: Archaic and Classical Bronzes of the Hellenistic and Roman Period” to its catalogue. He delivered the keynote address at a conference “Out of Scale!”



After visiting the Museo Civico in Milan, Chris Hallett tries two beers brewed locally, called “Georgici” and “En-eide.” Photograph by Rolf Schneider

held in Florence to mark the opening of this exhibition and a second exhibition elsewhere in Florence, *Piccoli Grandi Bronzi: Capolavori Greci, Etruschi e Romani*. Chris spent his year visiting museums and sites in Europe, and seeing a series of research projects through to publication.

Imogen Hart | Adjunct Assistant Professor of British Art

Imogen Hart continues to teach and research modern art and material culture. In spring 2015, she presented a paper on transatlantic craft and visual culture at Yale University’s conference “In the Same Boat: British and American Visual Culture during the Second World War.” Imogen will chair a session at the College Art Association conference in 2016 and, together with Claire Jones, will co-chair a session at the Association of Art Historians next year on “Sculpture and the Decorative.” Other current



Imogen Hart. Photograph by Julie Wolf

research projects include *Sculpture in the Age of Darwin*, which considers modern sculpture in Britain and the United States in relation to evolutionary theory. She presented part of this research, on George Frampton’s 1912 *Peter Pan* statue in Kensington Gardens, at two major conferences this year (CAA and AAH), and will present

a further paper at a third conference this summer. This year Imogen has taught undergraduate seminars closely related to her research interests: “Transatlantic Modernisms” (co-taught with Lauren Kroiz) and “Art and Evolution.”

Elizabeth Honig | Associate Professor of European Art, 1400–1700



Mathematicians and art historians join forces to teach computers how to sort out Jan Brueghel’s cows

Elizabeth Honig traveled to Southampton (UK) in the summer to present a paper on the wall paintings in nearby Pitleworth Manor. Back in Berkeley, Elizabeth and her collaborators and research assistants continue to work on the website janbrueghel.net. In particular, this year they are collaborating with mathematicians at Duke University who are using machine learning and dictionary learning to identify similarity between image features. Artists in seventeenth-century workshops could resize, flip, and tilt a pattern drawing and, likewise, the algorithms need to account for these types of difference within image sets. You can read more about the art history/math collaboration at digitalhumanities.berkeley.edu/blog/15/06/04/math-and-art-history-find-common-ground-dictionary-learning.

Lauren Kroiz | Assistant Professor of Twentieth-Century American Art

Lauren Kroiz’s short essay, “Parnassus Abolished,” which focuses on the demise of the College Art Association’s periodical in inter-war debates about the relationship of art and art history, appeared



Lauren Kroiz and son Isaac touching Shana Moulton’s MindGarden Zen Play (2015) at Yerba Buena Center for the Arts

in the Association of Historians of American Art’s (AHAA) new online journal *Panorama* in fall 2014. Lauren’s article, “A Jolly Lark for Amateurs: John Stuart Curry’s Pedagogies of Painting,” appeared in the spring 2015 issue of *American Art*. Both papers are drawn from her second book manuscript, *Cultivating Citizens: The Regional Work of Art in the New Deal Era*, a project that Lauren was also grateful to receive a Hellman Fellowship to complete

during 2015–16. She delivered papers in Philadelphia, New York, and London. In spring 2015, Lauren was delighted to teach the second half of the Western art survey with three amazing GSIs (Alex Courtois, Jessica Stair, and Elaine Yau). Finally, she witnessed her own two-year-old son use his growing art appreciation skills in the service of stubborn toddler resistance: “No, Mommy. I’m a sculpture. Don’t touch me.”

Anneka Lenssen | Assistant Professor of Global Modern Art

Anneka Lenssen gave talks on campus in the Townsend Working Group in Contemporary Art and CMES and participated in a symposium at SFSU. She also took a trip with members of her graduate



Anneka Lenssen in conversation with historian Fawwaz Traboulsi (left) and artist Khaled Hourani (middle), in the panel “The State of the State” at March Meeting 2015, Sharjah Biennial 12, UAE. Photograph by Dina Kabil

seminar to visit the Wende Museum in Los Angeles. In addition, she taught two new undergraduate courses—a seminar on global surrealisms and a lecture class on modern art in the Middle East—and served as an Undergraduate Advisor, which she loved. In 2015–16, she will offer lecture courses on

Islamic art and transnational avant-garde movements, and develop a new graduate seminar with Julia Bryan-Wilson. In May she delivered conference papers at Northwestern and NYU Abu Dhabi and made short trips to Sharjah and Cairo. She sent a co-edited publication on Malak Helmy’s exhibition *Lost Referents of Some Attraction* to press. Her summer was devoted to her co-edited volume, *Modern Arab Art: Primary Documents* (MoMA International Program, forthcoming 2017) and her monograph exploring new aesthetic forms and mass political movements in Syria and the Arab East, 1920–67.

Gregory Levine | Associate Professor of Japanese Art

Gregory Levine is hoping to wrap up his writing on Zen; his book, *Long Strange Journey: On Modern Zen, Zen Art, and other Predicaments*, is expected in 2016. A portion appears as, “Zen Sells Zen Things: Meditation Supply, Right Livelihood, and Buddhist Retail,” in *Zen Matters*, edited by Steven Heine and Pamela Winfield. A key chapter of his next book, *Buddha Heads: Fragments, Landscapes, and Buddhist Visual Cultures* is nearing completion following research at the Asian Art Museum and Museum of Fine Arts, Boston. Gregory congratulates Kristopher Kersey, who completed his dissertation in August 2014. He looks forward to dissertation chapters from Carl



Torso of a Bodhisattva. Tang Dynasty, ca. 700–750, from Tianlongshan, Shanxi Province, China. Asian Art Museum. Photograph by Gregory Levine

Gellert and welcomes Stephanie Hohlios to the department in fall 2015. In spring 2015, he taught the graduate seminar “What is Eco Art History?” and in spring 2016 he will join a Collaborative Research Seminar at Berkeley’s Townsend Center for the Humanities. In fall 2015, he is reprising his graduate seminar on the Zen Buddhist monastery Daitokuji and then, the following spring, will teach a new undergraduate seminar, “Art: Take, Break, and Fake It.”

Margaretta Lovell | J. D. McEvoy Jr. Professor of American Art and Architecture

Margaretta Lovell taught a new course focused on campus architecture that culminated in a public symposium and walking tour attended by over a hundred. Away from campus she gave papers, chaired sessions, attended board meetings, and contributed to administrative decisions at the National Portrait Gallery, University



Margaretta Lovell with granddaughter Sophie

of Pennsylvania, Penn State, the College of William & Mary, Harvard, the Omohundro Institute, and the Haas-Lilienthal House, and served on the editorial boards of *Commonplace* and the *William and Mary Quarterly*. For the College Art Association she continued on the Nominating Committee (selecting Board members) and the Distinguished Teaching of Art History Award jury. On campus she served on three Senate committees, the Committee to Select a University Librarian, and Program Boards for American Studies and Folklore. In November 2014 she presented a public program at BAM and in December 2014 she received the Berkeley Faculty Service Award.

Sabrina Maras | Adjunct Assistant Professor of Ancient Near Eastern Art



Sabrina Maras. Photograph by Julie Wolf

Sabrina Maras was delighted to be invited to teach as Adjunct Assistant Professor in both History of Art and Near Eastern Studies during the past academic year (2014–15). Her fall seminar, “Priest, Warrior, King: Images as Propaganda in the Ancient Near East” attracted students from a variety of departments. For the spring semester Sabrina brought back a long-awaited survey course in ancient Iranian Art

and Archaeology to a very enthusiastic and appreciative group of undergraduates. Because of the simultaneous destruction of cultural heritage sites in the area of study by ISIS, Sabrina will be integrating a specific module on cultural heritage destruction and black market antiquities trade in her course next spring. For now, she will spend a quiet summer in 2015 working on finalizing a manuscript for publication, and hopes to begin work on a cultural atlas of Iranian art and archaeology.

Todd Olson | Professor of Early Modern Art

Todd participated in the joint hire with Italian Studies of another early modernist, the Italian Renaissance scholar Henrike Lange (see page 2). Besides continuing to serve on the boards of *Representations*



Todd Olson with Alex Courtois and Aliza Cohen (Curatorial Assistant, Achenbach Foundation for Graphic Arts) at the Legion of Honor

Designated Emphasis program, Todd sponsored the Townsend Center for the Humanities “Mobilities and Materialities of the Early Modern World” working group and co-taught with colleague Darcy Grimaldo Grigsby a seminar on Honoré Daumier. In addition to giving a paper at the 2015 Renaissance Society of America conference in Berlin, Todd was the respondent for a series of panels. For the second year in a row, he directed a student who was awarded a Summer Undergraduate Research Fellowship, Benjamin Rodgers, and he welcomes his former advisee Yessica Porras who (declining Harvard!) has joined the graduate program to work with him and Lisa Trever on early colonial Latin American art. He was also gratified by the enthusiastic review in *Oxford Art Journal* of his recent book, *Caravaggio’s Pitiful Relics*.

Sugata Ray | Assistant Professor of South Asian Art

In fall 2014, Sugata Ray returned to Berkeley after a year of fieldwork in Asia and Europe. Upon his return, Sugata initiated a digital art history project to map transformations in South Asian archaeological sites and urban spaces. Invited lectures included talks in Texas, Connecticut, Benin, and San Jose, and invitations to traveling workshops took him to Europe and West Africa. Other forthcoming engagements include a conference in Florence and a panel at the 2016 CAA Annual Conference. Publications include essays in *South Asia: Journal of South Asian Studies* and *Art History*, and invited commentaries in several public forums. His essay on the display of Islamic art in Western museums was awarded the Historians of Islamic Art Association’s 2014 Ševčenko Prize for the best essay on Islamic visual cultures worldwide. As a 2015–16 Fellow at the Townsend Center, Ray will complete a book project on early modern environmental aesthetics.



Sugata Ray discusses museum cultures with students at the Faculté des Lettres, Arts et Sciences Humaines, Université d’Abomey-Calavi, Benin, 2015.

Andrew Stewart | Nicholas C. Petris Professor of Greek Studies. Ancient Mediterranean Art and Archaeology

In fall 2014, Andrew Stewart began service as Vice Chair for the year, assisting Darcy Grigsby with the day-to-day running of the department. In addition, he continued to chair the Graduate Group in Ancient History and Mediterranean Archaeology (AHMA) throughout the year. Despite all this, his textbook



Art in the Hellenistic World appeared on time from Cambridge University Press in November. He also gave several public lectures in San Francisco, Virginia, and Iowa, and gave an invited paper at the Louvre in March 2015 on the Nike of Samothrace. This was part of a two-day symposium on the statue, which was recently conserved and remounted. In May 2015 he returned to the Athenian Agora to resume study of its Classical and Hellenistic sculptures, particularly those of the Temple of Apollo Patroos, which he identified among the site's 3,500 marbles in 2013 and 2014.

Lisa Trever | Assistant Professor of Pre-Columbian and Latin American Art



Lisa Trever introduces the 2015 Stoddard Lecture. Photograph by Julie Wolf

Lisa Trever's second year at Berkeley was a full one. She traveled twice to Peru for research, to lecture, and to export organic materials from her excavations for radiocarbon dating. Technical analyses continue in 2015–16 with support from a Hellman Family Faculty Fellowship, which will allow for molecular analysis of the residue of liquid splashed on the Pañamarca murals in antiquity. She contributed essays for an exhibition catalogue at the Museo de Arte de Lima and a volume on Peru's greatest archaeological discoveries, *El Top Anual de los Grandes Descubrimientos del Peru*. In April 2015, Lisa co-convoked a symposium on "Mural Painting and the Ancient Americas" and she will teach a seminar in fall 2015 on the same topic, with support from the Digital Humanities at Berkeley initiative. In summer 2015, she completed her co-authored book manuscript *The Archaeology of Mural Painting at Pañamarca, Peru*. In spring 2016, Lisa will be on sabbatical with a Humanities Research Fellowship to advance her book manuscript *Image Making and Experience in Ancient Peru: Perspectives on Moche Painted Walls*.

EMERITA/EMERITUS FACULTY

Svetlana Alpers was awarded an Honorary Doctor of Arts at Harvard University's Commencement on May 28, 2015.

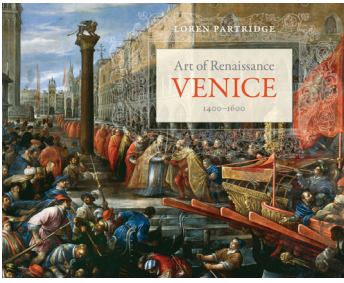
Timothy Clark is working on a book called *Heaven on Earth*, about what painting has to tell us about the (apparently indelible) human urge to imagine the world wholly transformed or decisively interrupted—a book, alas, for the age of ISIS and Al-Shabab. In the course of the year, he wrote an introductory essay for the catalogue of a show of the English painter Frank Auerbach—the show opened in Bonn this summer and traveled to Tate Britain in October—and published pieces on Veronese, Rembrandt, Goya, and Blake in the *London Review of Books*. He lectured at the Stedelijk Museum, Concordia University, the Wexner Art Center, the University of Pennsylvania, and Yale. He will be at the Getty Research Institute for three months in early 2016, trying to complete a book on Cezanne.

After several months delay due to the West Coast dock strike, **Loren Partridge's** most recent book, *Art of Renaissance Venice 1400–1600*, is now available from University of California Press (see opposite, top).

Peter Selz received the Professional Achievement Award from the University of Chicago at a celebration in the University's Rockefeller Memorial Chapel in June 2014. He was the curator of the Jim Morphesis retrospective exhibition *Wounds of Existence* at the Pasadena Museum of California Art. He contributed an essay for the monograph *Seeking Engagement: The Art of Richard Kamler* (2015), as well as the essay for the catalogue *Richard Gabriele: Gathering the Scattered* by Fred Torres Gallery (2015). Peter is also the curator of the exhibition of Brian Walls' sculpture *Squaring the Circle*, and the editor of the accompanying catalogue, currently at Santa Clara University's de Saisset Museum. He is presently working on a major show of Hung Liu for the Katzen Museum at American University in Washington, D.C.

The past twelve months, **Anne Wagner** reports, have been full. In addition to teaching an MA course as Visiting Professor at the Courtauld Institute, London, she also scripted and presented four TV articles for *The World Today*, with Tariq Ali, for TeleSUR, Venezuela (a branch of Al Jazeera). Among her public presentations were lectures at the University and Kunstmuseum, Basel, and the Art Institute of Chicago. Ideas presented at a conference on photography and sculpture at the Getty organized by Sarah Hamill and Megan Luke led to a longer paper given at LACMA in April in a symposium organized by Todd Cronan et al. Her essay, "Life and Death in the Work of Charles Ray," appeared in *Charles Ray Sculpture 1977–2014*. Exhibitions reviews appeared in *Artforum* and the *London Review of Books*. Anne serves as a Trustee of the Henry Moore Foundation, acts as an Elector for the University of Cambridge, and, in March 2015, took part in a feminist portraiture project initiated by artist Felicity Allen at the Turner Contemporary, Margate.

Joanna Williams' current project is reading the novels and stories of Joseph Conrad that are set in Southeast Asia. Conrad captures the diverse ethnicities of the Indonesian islands remarkably well (considering that he is a trans-national representative of the colonial powers).



ALUMNI NOTES

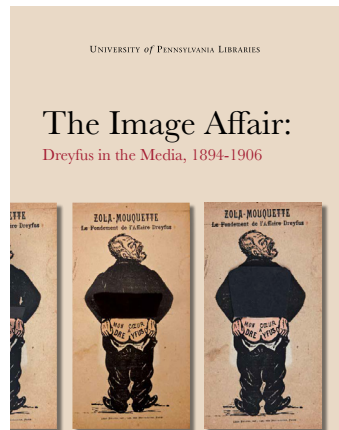
Bridget Alsdorf (PhD 2008) was promoted to Associate Professor with tenure at Princeton University. She published articles on Félix Vallotton (*The Art Bulletin*) and Cyprien Gailard (*Parkett*), and edited a special issue of *nonsite* (www.nonsite.org) titled “Nineteenth-Century France Now: Art, Technology, Culture,” including an essay of her own on Pierre Bonnard’s early street scenes. Most important by far, she celebrated—along with her husband, Todd, and three-year-old son, Nicholas—the joyful arrival of her baby boy, Leo.

Elise Archias (PhD 2008) completed her third year in the art history department at the University of Illinois at Chicago, where she is fortunate to have Berkeley alums Nina Dubin (PhD 2006) and Catherine Becker (PhD 2006) as colleagues. She went through various stages of a process with her book, *The Concrete Body*, which will be released by Yale University Press in fall 2016. She has been awarded a Smithsonian fellowship to support her research on the global persistence of abstraction in painting and sculpture circa 1960 and is looking forward to being in Washington, D.C., next spring.

Kimberly Cassibry (PhD 2009) is Assistant Professor of Ancient Art at Wellesley College. Recent publications include essays on commemorative and votive art in Gaul, Germany, and Britain in the *Oxford Handbook of Roman Sculpture* and on the empress Julia Domna’s unusual prominence on arch monuments in *Rome and North Africa in Roman in the Provinces: Art on the Periphery of Empire*. Recent talks have addressed “The Roman Empress Julia Dom-

na” at Boston College’s McMullen Museum, “The First Public Monument in Roman Paris: The Pillar of the Sailors, 14–37 CE,” at the annual AIA conference in New Orleans, and “Gifts for the Gods: The Art of Devotion in Roman Gaul,” at the Getty Villa.

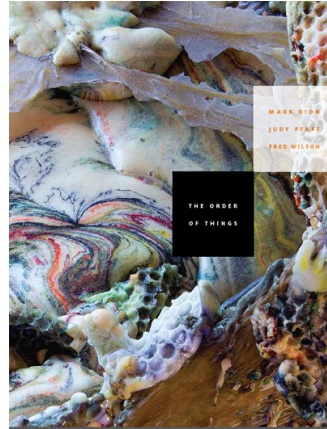
Will Coleman (PhD 2015) filed his dissertation, “Something of an Architect: Thomas Cole and the Country House Ideal” in May. After a summer as Jay T. Last Fellow at the American Antiquarian Society, he will take up the position of Postdoctoral Fellow in American Art at Washington University in St. Louis. His essay “Painting Houses: The Domesticated Landscape of the Hudson River School” is forthcoming in Wiley-Blackwell’s *Companion to Art in the Long Nineteenth Century*.



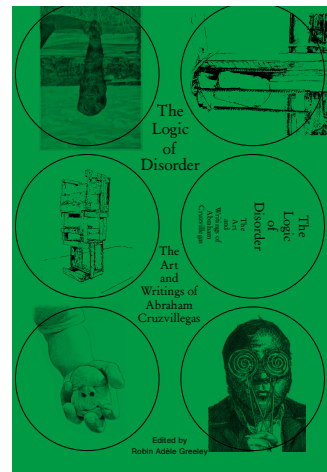
In 2014–15, **André Dombrowski (PhD 2006)** taught a curatorial seminar on the visual culture of the Dreyfus Affair that resulted in the exhibition and catalog *The Image Affair: Dreyfus in the Media, 1894–1906* at the University of Pennsylvania Libraries’ Kislak Center (April 13–August 7, 2015). He delivered the Tomás Harris Visiting Professorship Lectures at University College London in June 2015.

Charlotte N. Eyerman (PhD 1997) currently serves as Executive Director of the Monterey Museum of Art, a position she has held since 2013. In 2014, she was named Chevalier in the Order of Arts and Letters by the French Ministry of Culture and Communication. The honor was conferred by the Consul General of

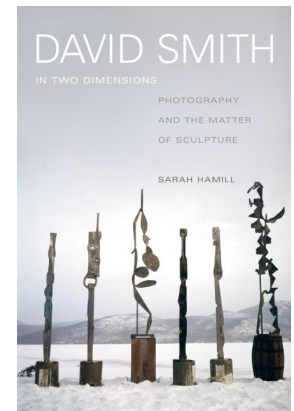
France at a private ceremony in Los Angeles. She contributed an essay to the exhibition catalogue *Mark Dion, Judy Pfaff, Fred Wilson: The Order of Things* (Barnes Foundation, Philadelphia) and has a forthcoming essay in *50 Key Feminist Thinkers* (Routledge, London) on Cindy Sherman’s photographs.



Robin Greeley (PhD 1996) has been awarded a Newhouse Fellowship for her project *Between Campesino and State: Photography, Rurality, and Modernity in 20th-21st Century Mexico* (forthcoming, Yale University Press) and lectured on this material at Berkeley in March 2015. She has also published two essays in *October*—on the contemporary Mexican artist Abraham Cruzvillegas and on geometric abstraction in post-war South American art. She is finishing up a book project with the renowned Latin American anthropologist, Néstor García Canclini (forthcoming, Editorial Palindia). Her edited book, *The Logic of Disorder: The Art and Writings of Abraham Cruzvillegas*, is due out in July 2016 (Harvard University Press).



Sarah Hamill’s (PhD 2008) book, *David Smith in Two Dimensions: Photography and the Matter of Sculpture*, was published by the University of California Press in January 2015. In February, Sarah’s son Thomas Virgil Hamill-Lakey arrived, making her and Chris Lakey (PhD 2009) two very happy and proud parents.

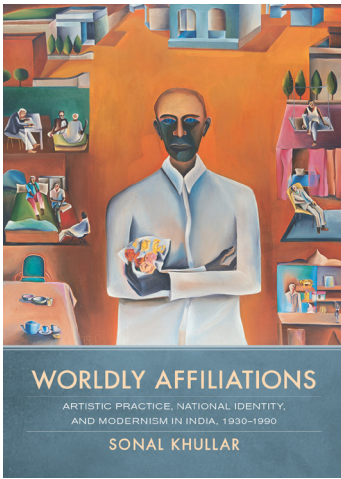


Sharon Hecker (PhD 1999) published an essay on Medardo Rosso in *Foreign Artists and Communities in Modern Paris, 1870–1914: Strangers in Paradise* (Ashgate Press). She co-organized the conference “Untying the Knot: The State of Postwar Italian Art History” at the Center for Italian Modern Art in New York. She lectured at the University of Southern California, the College Art Association Annual Conference in New York (respondent for the panel “Rosso Reconsidered”), and the Association of Art Historians in Norwich (on the panel “Why Sculpture is Not Boring”). She was elected to the Nominating Committee of the Italian Art Society.

Eleanor Hughes (PhD 2001) was recently appointed Deputy Director for Art & Program at The Walters Art Museum, Baltimore. Since 2012, she has been Associate Director of Exhibitions and Publications, and Associate Curator, at the Yale Center for British Art, where she began as a postdoctoral research associate in 2005, and where since 2008 she has overseen the development and production of all of the Center’s exhibitions and books in addition to curating shows and pursuing her own scholarship. She will continue to curate her exhibition and edit the accompanying publication on eighteenth-century British ma-

rine painting, due to open at the Center in fall 2016.

Kristopher Kersey (PhD 2014) filed his dissertation, “The Aesthetics of the Manuscript in Classical Japan,” in fall 2014. Thereafter he held the Anne van Biema Fellowship at the Freer Gallery of Art and Arthur M. Sackler Gallery. He began this past fall as Assistant Professor of Asian art at the University of Richmond.



Sonal Khullar (PhD 2009) was awarded tenure and promoted to Associate Professor at the University of Washington. Her first book, *Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930–1990*, appeared with the University of California Press. It received the Meiss Publication Fund Award and the Meiss/Mellon Author’s Book Award from CAA in 2014. With the support of a Charles A. Ryskamp fellowship from the ACLS, Sonal is on leave in 2015–16 to work on a second book project, *The Art of Dislocation: Conflict and Collaboration in Contemporary Art from South Asia*.

Namiko Kunimoto (PhD 2010) is an Assistant Professor at The Ohio State University. This year, she published, “Shiraga Kazuo: The Buddhist Hero” in *Shiraga/Motonaga: Between Action and the Unknown*. Her book, *Anxious Bodies: Gender and Nation in Postwar Japanese Art*, is under review. Namiko is the recipient of a Japan Foundation Fellowship for 2016. Her husband Max and intrepid son Kaz will be accompanying her to Tokyo in January 2016.

Christopher Lakey (PhD 2009), Assistant Professor of Medieval Art at Johns Hopkins University, returned from his research leave at the Pontifical Institute of Medieval Studies (University of Toronto), where he was Mellon Fellow, to become Director of Undergraduate Studies. Over the year, he participated in a major symposium at the University of Colorado on “Medieval Materiality,” and gave talks at the University of Pennsylvania and the annual Renaissance Society of America meeting in Berlin. Christopher published an essay in a volume on *The Public in the Picture*, edited by Beate Fricke and Urte Krauss, and submitted two other essays on aspects of medieval sculpture and vision.

Evie Lincoln (PhD 1994) is on sabbatical for the calendar year 2015 (in Bologna in the fall), working on articles on Roman printing and early-fifteenth-century color in painting. This past year she sponsored a lecture series at Brown University on “Color” in its aesthetic and material realms, with speakers Michael Taussig, Jacqueline Lichtenstein, and Paul Hills. She is also writing a chapter on Roman printing and publishing in *A Companion to Early Modern Rome: 1492–1692* (Brill), co-edited by Berkeley graduate **Barbara Wisch (PhD 1985)**.

Amy Lyford (PhD 1997) reports that her 2013 book *Isamu Noguchi’s Modernism: Negotiating Race, Labor, and Nation, 1930–1950* won the 2015 Charles Eldredge Prize in American art history.

Cristin McKnight Sethi (PhD 2015) is currently Assistant Curator at the Museum of International Folk Art in beautiful Santa Fe, New Mexico. One of the shows she has been working on, *Cochineal: The Red That Colored the World*, is being shown at the Bowers Museum from October 2015 to February 2016 after its run in Santa Fe. Her essay “To Dye For: The Many Reds of Asia” was published in the accompanying catalogue *A Red Like No Other: How Cochineal Colored the World* (Rizzoli, 2015). Cristin is also working on a show about global beadwork slated for spring 2017.

Bibiana Obler (PhD 2006) got tenure in 2014 (hurrah!) and spent 2014–15 as a Faculty Fellow at George Washington University where she teaches in the Department of Fine Arts & Art History. She has been working on her second book project, *The Anti-Craft Tradition*, among other things.

Alexa Sand (PhD 1999) spent summer 2015 as a Paul Mellon Visiting Senior Fellow at CASVA and subsequently as a Visiting Fellow at the Clark Art Institute working on her second book, *Moral Illumination: La Somme le roi, 1279–1500*. In March 2015, she had the pleasure of participating in “Pointing at Shadows: The Procedures and Complexion of Allegory in Medieval Art and Literature,” a symposium co-chaired by **Karl Whittington (PhD 2010)** at Ohio State University. In fall 2015 she hosted a diverse group of scholars and book conservators for a symposium on manuscripts and incunables at Utah State University.

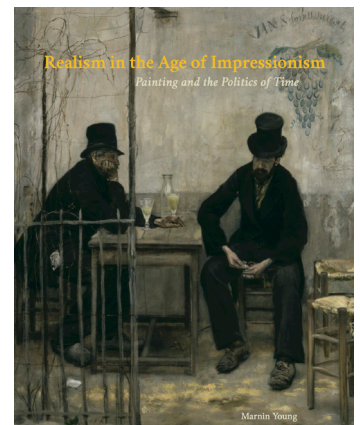
Uranchimeg (Orna) Tsultem (PhD 2009) spent a year of research funded by ACLS working on Mongolian Buddhist texts. She presented her research at an international conference “Mongolian Buddhism: Past, Present, and Future” organized by Eötvös Loránd, University of Budapest, Hungary in April 2015. Orna’s two chapters appeared in a multi-authored volume *Buddhism in Mongolian History, Culture, and Society* published by Oxford University Press in January 2015. In addition to her research, she was invited to serve as the curator for two Mongolian exhibitions at Venice Biennale in May 2015, one of which is the Mongolia Pavilion. Orna taught at Yonsei University in South Korea in fall 2015.

Karl Whittington (PhD 2010) is continuing to enjoy life at Ohio State. This year he received tenure and promotion to the rank of Associate Professor, and received Ohio State’s Alumni Award for Distinguished Teaching, the highest teaching honor at the university. He published articles in *The Gay and Lesbian Review*, *Transgender Studies Quarterly*, and

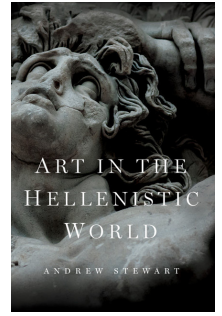
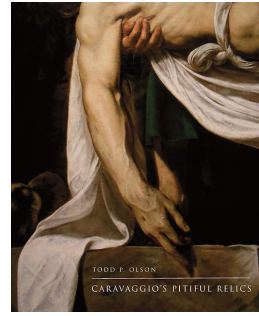
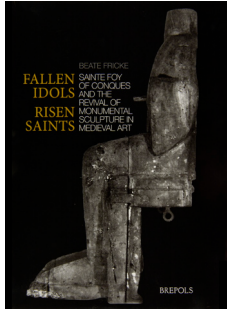
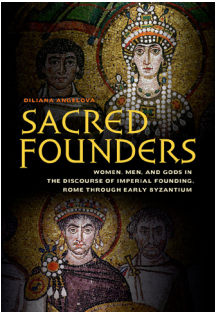
has an article forthcoming in *Mediaevalia*. He is at work on a new book project, entitled “Trecento Pictoriality.” He and his partner Adam welcomed a baby girl, Nina, in August 2014.

Barbara Wisch (PhD 1985) is co-editing *A Companion to Early Modern Rome, 1492–1692* (Brill) with Pamela Jones and Simon Ditchfield. She will contribute the chapter titled “Building Brotherhood: Confraternal Piety, Patronage, and Place.” Barbara’s essay, “Embracing Peter and Paul: The Arciconfraternita della SS. Trinità dei Pellegrini e Convalescenti and the Cappella della Separazione in Rome,” will appear in *Space, Place & Motion: Locating Confraternities in the Late Medieval and Early Modern City* (Brill). A Renaissance Society of America / Samuel H. Kress Foundation Fellowship in Renaissance Art History has supported her research.

Marnin Young (PhD 2005) was promoted last year to Associate Professor with tenure at Stern College for Women, Yeshiva University. In September he was delighted to celebrate the birth of his third child. More recently, he has given talks at Princeton, Penn, and LACMA, and he was voted Professor of the Year by his students. This past summer he taught a travel course in Italy, and his book, *Realism in the Age of Impressionism: Painting and the Politics of Time* (Yale University Press), finally saw the light of day. In 2015–16 he is on sabbatical leave in Paris.



Faculty Book Shelf



Left to right: Diliana Angelova's *Sacred Founders*, Beate Fricke's *Fallen Idols, Risen Saints*, Darcy Grimaldo Grigsby's *Enduring Truths*, Todd Olson's *Caravaggio's Pitiful Relics*, and Andrew Stewart's *Art in the Hellenistic World*

PLEASE SUPPORT ART HISTORY AT BERKELEY

The Department of History of Art is a vibrant community of scholars, students, staff, alumni, and friends, each with their own aspirations for advancing the field. Your annual support sustains these core activities and the department's excellence. Won't you consider making a gift today?

HISTORY OF ART FUND: N7212 (*To give online, please visit: give.berkeley.edu/ArtHistory*)

There are other ways to support the department, while at the same time honoring members of Berkeley's History of Art community after whom endowed funds have been named:

JOANNA G. WILLIAMS ENDOWMENT FOR GRADUATE STUDENT SUPPORT FOR THE ART AND VISUAL CULTURE OF SOUTH AND SOUTHEAST ASIA: W6703

WALTER HORN FUND FOR GRADUATE STUDIES IN THE HISTORY OF ART: W7391
(*supports graduate fellowships to meritorious students*)

JAMES CAHILL FUND: W7928
(*for the study of Asian art*)

OTTO J. MAENCHEN MEMORIAL FUND: R06953
(*provides travel grants-in-aid to students of ancient and Asian art*)

Name:

Address:

Email address:

Phone:

Checks for your tax deductible gift should be made out to **UC Berkeley Foundation**; please indicate the name and number of the fund you wish to support on the subject line.

Please send this form and your check to:

University of California, Berkeley
Department of History of Art
PO Box 774
Berkeley CA 94701-0774

Appeal code: 55547

Gifts can also be made by credit card

Name on card:

Credit card number:

Amount:

Exp:

Billing zip code:

Signature:

THE FACULTY AND STUDENTS IN THE DEPARTMENT OF HISTORY OF ART AT BERKELEY THANK YOU!

University of California, Berkeley
BERKELEY, HISTORY OF ART
416 Doe Library #6020
Berkeley, CA 94720

Non-Profit Organization
U. S. postage paid
University of California,
Berkeley

Return Service Requested

HISTORY OF ART, UNIVERSITY OF CALIFORNIA, BERKELEY

